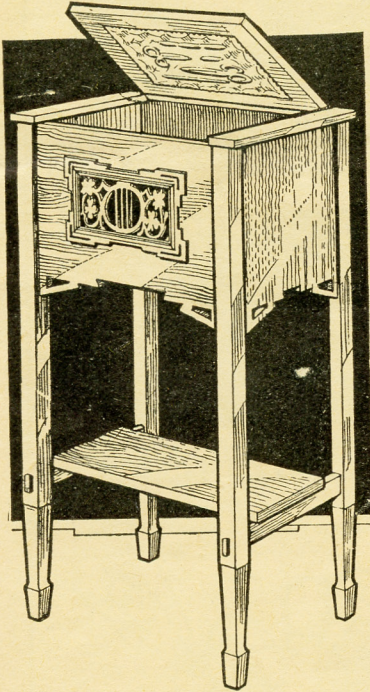


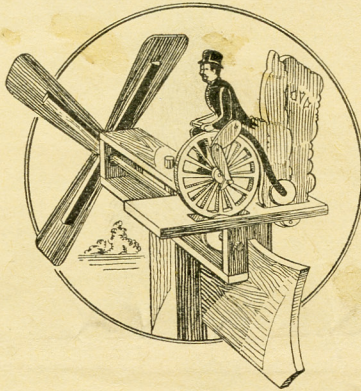
Hobbies

WEEKLY

Large Design for a
**LADY'S
WORK TABLE**

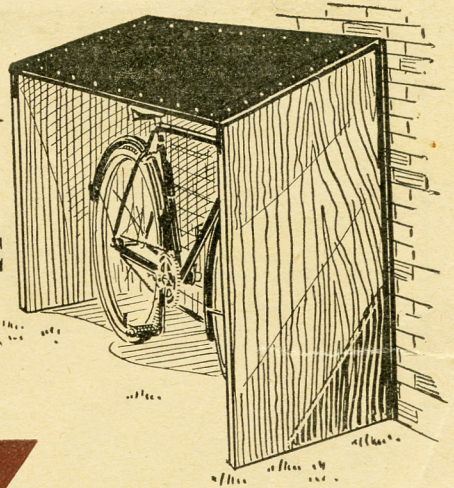


September 3rd. 1938



A Novel
**MECHANICAL
WIND VANE**

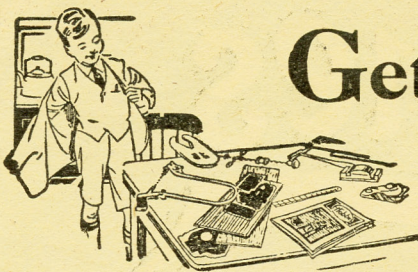
**WALL
TYPE
CYCLE
SHED**



Vol. 86. No. 2237

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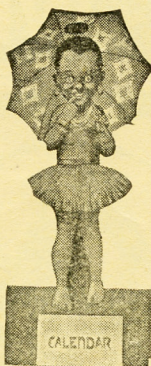
**THE FRETWORKER'S AND
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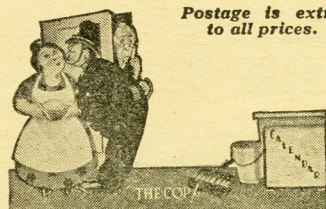


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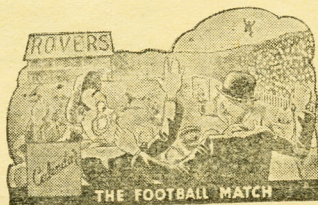
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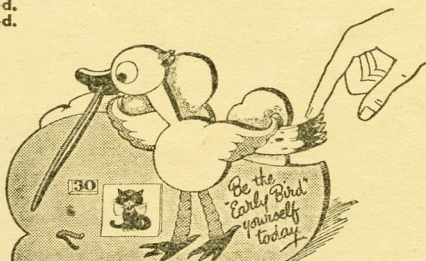


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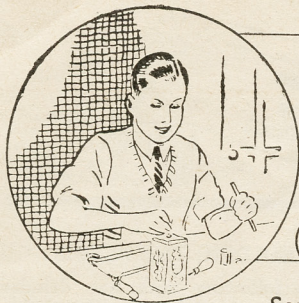
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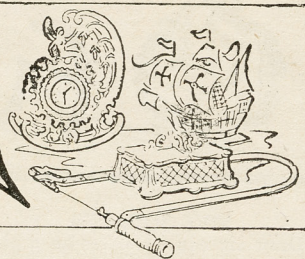
Make Money with

HOBBIES CUT-OUT CALENDARS



Hobbies

WEEKLY



September 3rd. 1938

Vol. 86. No. 2237

THE beginning of September always seems to bring us to the end of the holiday season somehow. We turn our thoughts more to indoor work in the evenings and go over the pleasant memories and mementoes gathered during the bright sunny days of holiday time. In this connexion at least two articles in this issue will give helpful hints on this very subject. There is the Home Museum which can be started as a result of seaside shells collected, or Nature Notes made of the country holiday, or souvenir postcards of views of the hikes undertaken.

THE other is of the Photographic side, and a reminder just now will not be out of place about sorting and recording the various snaps we took during the summer. They usually have a habit of getting put away in a drawer or a box and forgotten until some friends come in to whom we want to show them. Then they are all so mixed and muddled—the snaps, of course, not the friends!—that interest is lost entirely. An article on the subject of keeping prints has already appeared and another is coming on how to make the best pictures in an album or as a calendar.

SPEAKING of Photography also reminds me that the results of the July Competition appear in this issue—and although late, they give an excellent idea of what and who carry off the prizes.

THEN I must just tell you the story of an amateur photographer and given me by a reader recently. The impetuous fellow dashed into his dark room and developed his precious film, carefully fixing and washing, according to instructions, before turning on the light again. Then to discover that he had “developed” the backing paper and thrown the film on the floor! Just the sort of thing our George would do.

HERE is a chance for all you fellows who want to

brush up your French language. A League Member has a pal over there who is absolutely dying to show off his good English and will give you correct French for it in return. So anyone interested should write a friendly letter about it—where you live, what you do, your pets at home, how you spent your holiday, and so on, to M. Roger de Leon, Hostellerie du Coq a la Poule, Provins, Seine et Marne, France.

ASPECIAL Fretwork Competition was held in New Zealand sometime ago by the Hobbies Agents there—Messrs. Wingate and Co. of Queen Street, Auckland—and I am pleased to give the names of the winners who have already received their prizes. Am glad to say there was a good number of enthusiastic cutting, and whilst the standard generally was fairly good the winner submitted a piece of work which was quite outstanding. The Competition pieces have, of course, been returned to their owners. The principal winning efforts were submitted by J. Wright, Jellicoe Street, Wanganui (1st Air Machine); R. N. Cooke, Wells Street, Ponsonby, Auckland (Gem Machine); R. T. Brown, England Street, Ponsonby; G. A. Nicholls, Otakeko, Taranaki; T. Broad, Manukau Road, Epsom, Auckland; G. H. Melville, Kaivon Road, Levin; and T. Curel, Mill Road, Hellensville. Extra prizes were also awarded to R. L. Swarbrick, Te Awamutu; W. C. Norman, Ohai, Southland; J. Knowles, Gisborne; C. S. Frost, Taumarunui and G. H. Jones, Invercargill.

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Correspondence should be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk, and a stamp enclosed with the Reply Coupon from Cover iii if a reply is required. Particulars of Subscription rates, Publishing, Advertising, etc., are on cover iii.

THE poor old Editor is wrong again! In my Note recently about the “Cutty Sark” I mentioned it was lying on the Thames at Greenwich. Well, it should have been Greenhithe. Naturally I was soon told about it and I must apologize for my little slip. As one reader remarks “There is not much difference, but those who see a good deal of the boat should know.” Quite!

The Editor



FUN AND RIDDLE



FIVE SQUARES

Draw six equal squares on a piece of stout paper, placing them in three rows of twos. Then cut them out in one piece, but omit to include the uppermost left-hand square. The shape will be like that shown in

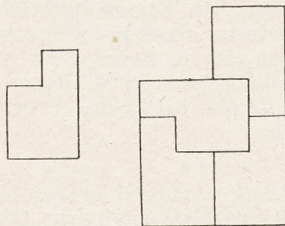


diagram A. Now cut out three more making four in all. The puzzle consists in taking the four pieces and placing them together, so that the new figure, so formed is the same shape as each piece, but considerably larger. Diagram B shows how to do it.

WHAT COINS?

Here is a problem in costing: £ s. d.

King Henry VIII
What he wore
South and North Poles
A leather worker
A policeman
A pig
A boy's name

£2 7 7½

Each of the above represents a coin and totals the amount shown. Say what each represents. If you cannot, turn to foot of Column 3 where you are given the answer.

THE WRONG KIND

The pretty girl was "fishing" for a present. The boy friend had thrown out hints about a ring. "No," she said, "I'd prefer something for my neck." Next morning, opening a neat package amidst a group of admiring girl friends, she had visions of a superb diamond necklace. But it was a bar of soap.

When should you lose your temper? *When it's a bad one.*

When does a chair dislike you? *When it can't bear you.*

Why are gardeners better paid than other tradesmen? *(salary).*

Because they have more celery.

TWICE ROUND

Lay upon the table two coins with milled edges of equal size, touching each other. Keep one of them from moving and roll the other round it until it comes back to its first position. How many revolutions has the moving coin made? It should be two complete ones.

Why is Paris like the letter "F"? *Because it is the capital of France.*

Why is it easy to enter an old man's house? *Because his gate (gait) is broken, and his locks are few.*

What river runs between two seas? *The Thames—between Chelsea and Battersea.*

HE WAS ONE

Jones' son had recently obtained an appointment and after his first day at "the office" father plied him with questions, one of which was "And how many people work in your office?" Breezily Jones, junior replied: "Oh, about half of 'em."

Solution to last week's X WORD PUZZLE

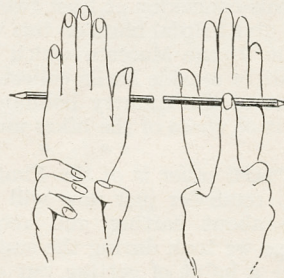
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B	S		S	A	I	L		I	N	
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E	T				O		S	P	A	R
E		J	I	B		O	H		W	S
N	O	R	F	O	L	K			U	S

ADVERTISEMENT HUMOUR

"Two sisters want washing."
"The sale of Mrs. Jones has been postponed till next week."
"Wanted. A girl about sixteen for pickling and bottling."
"Pianist required, must be good or useless."
"A firm of solicitors would like to know the present whereabouts of John Milligan who was reported dead a year ago."

HOLDING THE PENCIL

The following trick has deluded thousands of people and will probably do the same to thousands more. Hold up your left hand, palm facing the audience, and clutching a pencil in a horizontal manner. Now tell your hearers that by straining the muscles very severely you can exert a mysterious adhesive property. Once,



you will add, you nearly dislocated your wrist while performing this trick, so to prevent a recurrence you will grip the wrist tightly with the right hand. This you do in such a way that the thumb is in front, as shown on left of the diagram. Now, without apparently altering the grip on the wrist you revolve the left hand, so that the back comes to view with the pencil protruding from either side. The fingers are clutching the pencil, but slowly you straighten them out and bring the left hand thumb round the front of the pencil so that it no longer supports the pencil. In fact, none of the fingers are supporting it, now that they are stretched out. The explanation is that when you rotated your left hand within the right hand grip, you quickly raised the index finger of the right hand, and being turned away from the audience, it could not be seen.

Why is a musical instrument like the Bank of England? *Because it gives out notes.*

Why is the figure nine like a peacock? *Because it's nothing without its tail.*

SOLUTION

The answer to the sum is as follows:—

Reading downwards the various items were: A sovereign, a crown, two farthings, a tanner, a copper, a guinea and a bob.

Anyone with a few tools can make this LADY'S WORK TABLE

THIS week's design sheet is for a real piece of household furniture which should find a place in any home. It forms a small side table standing 2ft. 6ins. high, but has a lid which gives access to an interior suitable for a lady's work table, or even writing material for a small desk.

If fitted up as a work table for a lady, the under-side of the lid can be provided with suitable strips and holders for scissors, needles, etc., and the whole thing makes a really useful piece of everyday work.

As usual, a great deal of the work is considerably saved by supplying suitable materials, and the full size design sheet of the necessary patterns. Complete details of the wood, etc., are given herewith, whilst the pattern sheet forms a gift with this issue.

Sheet and Instructions

So far as the latter is concerned, there has not been room to show certain parts full size, but these are only plain rectangles which can be easily measured out or the portions extended to the dimensions shown.

The construction is straightforward, and the parts are cut out according to details on the sheet, then thoroughly cleaned up. All the work can be done with the fretsaw, although, of course, there is a good deal of woodwork construction about it.

Needless to say we must be careful in marking out and testing to ensure that all parts are correct, otherwise we shall not get a firm and rigid table.

The General Framework

To start with, the legs must be cut off to be exactly 2ft. 6ins. long measuring from the bottom. Those supplied by Hobbies are already grooved to take the panels forming the sides of the box. These grooves are 9ins. long and ready to take the $\frac{1}{4}$ in. thick sides.

The four sides themselves are cut with straight edges, then slipped into the grooves provided with the upper edge flush with the top of the leg. Get the whole of this framework tested together, but do not glue until the lower rails have been fitted in.

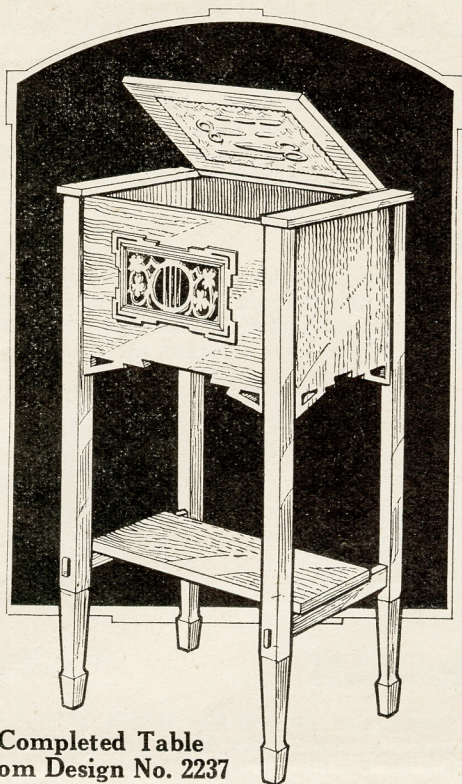
These lower rails are $\frac{3}{8}$ in. thick with shouldered tenons at each end. The distance between this

MATERIAL SUPPLIED

Fretwood—For making this design we supply a parcel of spanish chestnut and plywood with sufficient fancy moulding for 11/6, or post free 12/6.

Fittings—A pair of suitable 1½in. stout brass hinges for 4½d., or post free 6d.

A complete parcel of wood, moulding and hinges for 12/6 post paid.



Completed Table
from Design No. 2237

shoulder must be the same as between the legs at the top with the side in position, and this should be measured off before cutting. The lower end of the mortise in each leg is 9ins. upwards with the tenon itself 1in. long and $\frac{3}{8}$ in. wide.

Fixing Legs and Panels

It is essential to have numbered off the legs in their proper place in position with the sides, because this will rule the direction of the tenon at the ends.

The tenon passes through from back to front, so that when the lower rail is fixed in, the side, two legs and rail form a rigid whole. That, indeed, is the best method of construction.

Take the side panel, fit it between two of the legs and put in the cross rail at the bottom, gluing the whole thing up to make a firm section. Do the same with the other end pair of legs.

Then complete the framework of the box by adding the long back and front, and glue and nail on the under shelf across the two rails.

The Under Shelf

This under shelf is a piece of $\frac{3}{8}$ in. material 16½ins. long, 5½ins. wide, and it is fixed with a slight overlap at each end. Test out that the legs are upright before putting this in position. The lid and top of the box are all in one piece.

A panel of $\frac{3}{8}$ in. plywood 17ins. long and 11½ins.

wide is required first. Glue around each edge to cover the plys, a strip of half-round beading (No. 35), remember to mitre it the correct angle and get a good joint at these corners. If you wish, fretnails can be added also, but holes for them must be made into the ply to prevent bending.

We now have to cut the complete panel into three pieces to form the lid and two end rails. From each end mark off a line $1\frac{1}{2}$ ins. distant and draw it across the wood as shown on the pattern. Then carefully cut along the line marked, and so have two end rails—lettered A.

The Rails

These end rails serve to cover the upper edge of the sides and the join in the leg, whilst the piece which was cut out comes between and forms the lid. You thus have a perfect fit.

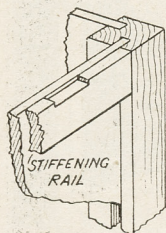


Fig. 1—Sides and hinge rail with leg

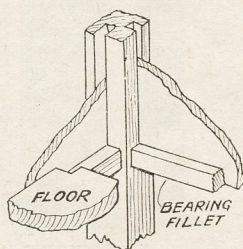


Fig. 2—How floor is held in place

Remember to lay the centre piece in place when you glue on the rails, allowing just enough play for the lid (or centre piece) to lift and lower without binding.

The Lid Piece

The lid piece—that is the centre piece cut from between the rails—is hinged to the back edge, and to provide sufficient substance, a special rail is added as shown at Fig. 1. This rail is $14\frac{1}{2}$ ins. long and $\frac{3}{4}$ in. wide, cut from $\frac{1}{4}$ in. material.

The actual distance is best measured between the legs, then the whole thing is glued close up to the back flush with the upper edge. A recess has to be made to take the hinge for the lid as shown.

These hinges should be $1\frac{1}{2}$ ins. long of stout brass so they do not wring. Lay the centre lid in place and mark on the underside where the flange will come. Then fit them on with $\frac{3}{8}$ in. screws.

Hinge and Support

The fitting of this lid must be undertaken carefully so it makes a good joint with the two rails, and at the same time lies flat and snugly on to the front edge. A piece of chain should be fitted to the inside of the lid and to the inside of the box to prevent the part falling back and straining the hinges unnecessarily.

It will be noted that the groove cut in the legs extends a little below the side panels, and to hide this a small ornamental bracket is fitted in. Eight of these are required, and they are glued in the right angle of the corner provided by the leg and the side pieces.

A $\frac{1}{2}$ in. screw can also be driven up if desired, through the narrow neck, and if the parts are glued in firmly, there should be no need for this.

The floor of the box is a piece of $\frac{3}{16}$ in. plywood $10\frac{1}{2}$ ins. wide and $15\frac{1}{2}$ ins. long. The corners must be cut as shown on the pattern to allow the part to go over the projecting angles of the legs. Mark off two sides of a square $\frac{1}{2}$ in. long at each corner, then drop the piece in place.

Floor Rest

The floor rests on a rail formed by strips glued along the lower edge of each side as shown at Fig. 2. These bearing fillets are $\frac{3}{8}$ in. square material and two pieces $14\frac{1}{2}$ ins. long are required, and two other pieces 9 ins. long.

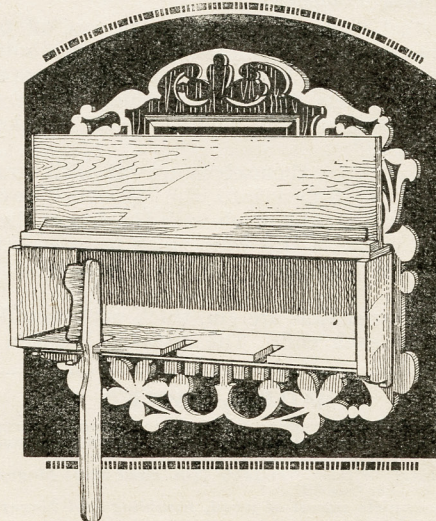
Glue them along inside each side flush with the bottom edge, and drive in panel pins from the inside for further strength. The floor now rests on these and can be left loose or screwed down as desired. The front of the cabinet is ornamented with an overlay cut from $\frac{1}{8}$ in. wood and after it has been completed and cleaned up, a further decoration is added by four pieces of fancy moulding glued on the front.

Moulding

Four other pieces of this moulding are also glued as a framework on the top of the lid. This is shown by the dotted lines on the pattern. The four pieces are mitred and glued down about $\frac{1}{16}$ in. inwards from the edge. The actual size is immaterial providing the distance is equal all round from the edge of the lid.

The wood supplied is spanish chestnut, and this can be stained any shade as imitation oak. It can be light or dark, then finished with a dull waxine semi-gloss, or given a coat of varnish or polish to bring up a highly glazed surface.

Next week's gift chart for a TOOTH BRUSH HOLDER



See the cyclist pedal away at this MECHANICAL WIND MODEL

HERE is an interesting little mechanical model to make up and erect in the garden. It is, as the sketch shows, a model of an old-time cyclist, worked by the sails and which, by means of the vane, is always facing into the wind so it works whichever way the wind is blowing.

Briefly described, the model consists of a simple open frame of wood with an extended upper platform on which stands the working model. In this platform is a slot through which protrudes slightly a grooved wheel.

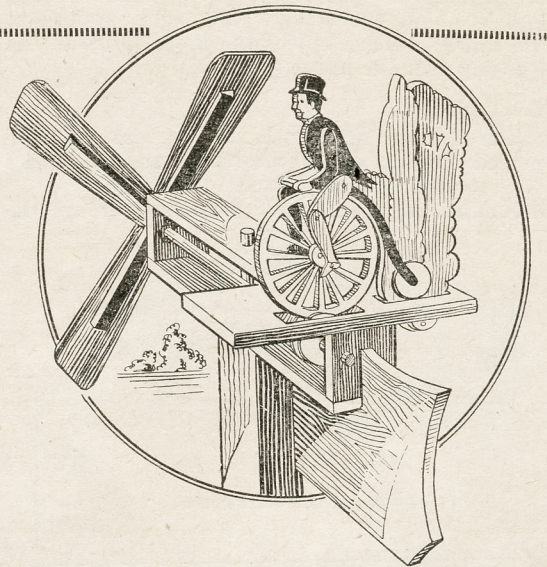
The Moving Figure

This wheel is directly connected with a spindle running through the frame from end to end, and on which the sails are fixed. The wheel of the cyclist is made to turn, and has little cranks fitted each side to which are attached the feet of the figure.

As the wheel of the cycle rests upon the grooved wheel on the spindle, it will at once be seen that as the wind turns the sails so will the figure appear to pedal realistically fast and slow according to the force of the wind upon the sails.

The Wind Vane

The whole model is pivoted on an upright spindle fixed into the top of the post, the height of which should be gauged so that the wind catches it without obstruction.



To turn the model into the wind so the sails are always facing it, a wide vane is fixed to the tail of the frame. This, and all the other details of the contrivance are plainly seen in the sketch.

The framework shown in Fig. 1 is first made, all the parts being nailed or screwed together strongly.

For the upper platform of the frame, the measurements given in Fig. 2 must be followed and carefully marked out on the wood.

The holes for the horizontal spindle are made out of centre on pieces C, to allow the latter to run through from end to end and to clear the upright spindle on the post.

Cut with the Fretsaw

All the parts to be fretcut are given within the squares in Fig 3, and it will be seen that each can be enlarged to full size by following the squares which should be drawn $\frac{1}{2}$ in. on paper. Afterwards trace the outlines transferred to the various thickness of wood.

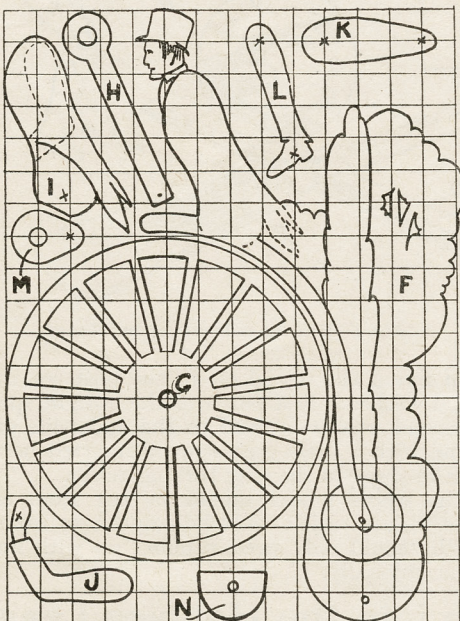
In the Cutting List will be found the sizes and thicknesses of all the parts.

The upright shaped piece F will have its lower end put through the narrow slot in the platform and will be pivoted to the two pieces N which will be fixed one each side of the slot on the underside.

The little wheel of the cycle and the black bar of the frame of it will be painted on, of course, after the model is made up and before it is actually fixed to its pole.

Body Work

The centre section of the body of the figure is on the piece (F), but the shoulder sections (I)



will be separate and will be pinned on to this. The legs and arms will be assembled and screwed on with round-headed screws as shown in Fig. 4.

The detail in the circle shows how the handle-bar section goes in between the hands and is fixed to F. It will be seen that the arms, therefore, are permanently fixed, but the legs should work loosely about the screws. This also applies to the screws which connect the lower limbs of the legs (L) with the upper parts (K).

Crank Pieces

The cranks (M), of which there are two, are pinned on each side of the wheel and the pieces (L) afterwards loosely fixed to them.

A short length of dowelling passing through the

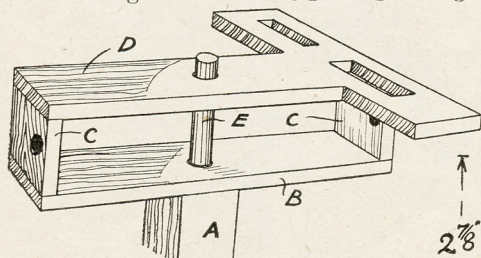


Fig. 1—The general framework

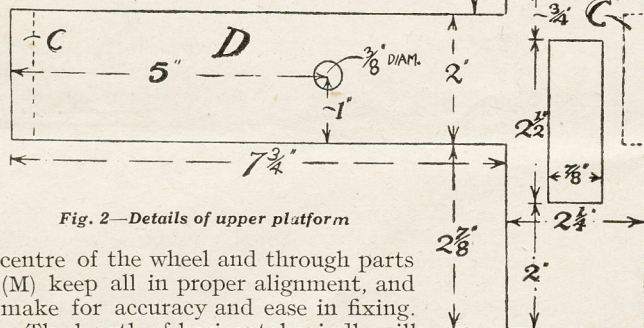


Fig. 2—Details of upper platform

centre of the wheel and through parts (M) keep all in proper alignment, and make for accuracy and ease in fixing.

The length of horizontal spindle will be taken, allowance being made for the sails at the front.

On this is fitted the grooved wheel. This will be made in three sections—two outer sections or flanges nailed to a centre section. Like this, a deep-grooved wheel can be made to give ample support and guidance for the cycle wheel which will ultimately rest upon it.

The measurements for the parts of the grooved wheel can best be gauged direct from the so-far-completed model.

The Sails

The sails are made according to detail in Fig. 5, two cross pieces (O) being halved together in their centres. Their ends are then cut and shaped down to a slope as shown in the enlarged detail in the circle.

The four sails are made from thin wood and pinned or screwed centrally to each of the projecting ends of (O). This method forms a very

efficient and easily-made set of sails and can, incidentally be used for other forms of wind models.

It only remains now to pin a washer to the spindle at $\frac{1}{2}$ in. or so from the end, and to this fix on the sails. A washer is again fixed to the spindle inside the frame upright to keep the rod from working forwards and so putting an undue amount of side strain on the grooved wheel at the opposite end.

The Wind Vane

The vane can be cut with the fretsaw to the shape shown. The actual shape however, is not really important but the size should be such that it gives sufficient area for the wind to carry the whole contrivance round.

CUTTING LIST

- A—Post about 2 ins. by 2 ins. by (say) 6 ft.
- B—10 ins. by 2 ins. by $\frac{1}{2}$ in.
- C—make two 2 ins. by $\frac{1}{2}$ in.
- D—10 ins. by 7 $\frac{1}{2}$ ins. by $\frac{1}{2}$ in.
- E—Spindle, preferably of iron.
Bar 6 ins. long, $\frac{1}{2}$ in. diam.
- F— $\frac{1}{2}$ in. thick.
- G— $\frac{1}{2}$ in. thick.
- H—make two $\frac{1}{2}$ in. thick.
- I—make two $\frac{1}{2}$ in. thick.
- J—make two $\frac{1}{2}$ in.
- K—make two $\frac{1}{2}$ in.
- L—make two $\frac{1}{2}$ in.
- M—Crank make two $\frac{1}{2}$ in.
- N—make two $\frac{1}{2}$ in.
- O—make two 7 $\frac{1}{2}$ ins. by $\frac{1}{2}$ in. by $\frac{1}{2}$ in.
- P—make four 6 ins. by 2 ins. by $\frac{1}{16}$ in. or from tin.

Fig. 4 (right)—The jointed body and handlebar detail

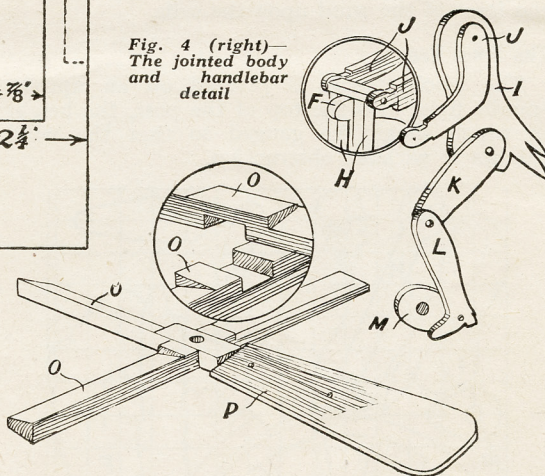


Fig. 5—How the sails are cut and shaped

In fixing the model on to the post see that a metal washer is first put over the upright spindle. A second washer is fixed to the underside of the frame with a little grease or oil inserted between each to assist in the easy turning action.

The whole model should be cut from either satin walnut which could be painted, or from oak which should only need rubbing up with linseed oil occasionally.

Write for Free Book on how to join the Hobbies League

Keep your bike from the weather in this FOLDING CYCLE SHELTER

EVEN our most enthusiastic cycling readers will, we think, agree with us when we say that notwithstanding the "bike's" many advantages, it can be quite a nuisance in wet weather. To take it round to the shed is not always possible. And to bring it dripping and muddy into a freshly polished house is sure to evoke the wrath of the powers that be!

Here, then, is the solution! A handy little cycle shelter that can be fixed on to any convenient wall. It folds up neatly, quite close to the wall, when not required, yet opens out into a roomy, waterproof "bike shed" in a moment!

Of course, it will serve equally well to house a perambulator, or anything of that kind, should occasion arise. And during the Summer months, when the 'clerk of the weather' is in a little better humour (or at least we can expect him to be!) it can be removed completely from the wall, by just undoing a few screws, for storing away in the shed.

Construction

The construction is quite straightforward. The dimensions have been specially worked out so you can use an even number of lengths of 7in. tongued and grooved match-boarding.

This saves sawing, and simplifies the construction. Four pieces 6ft. 6ins. long are used for the top, and four pieces 3ft. 9ins. long for each of the sides.

Top and Sides

Lay out the four boards that make the top, and screw on the five struts that hold it together, as shown at Fig. 2. Cut the eight boards that make up the sides all to 3ft. 9ins. Then lay them out in two sets of four and fix

them together by means of 3 stays on each.

Now mark off 3ins. down one edge of each, and make the cut that gives the slant to the roof. (This is all shown quite clearly at Fig. 3). In all the foregoing operations, remember to arrange for the struts being on the inside in each case.

The Strips

The sides and top are hinged to three strips, these strips being screwed to plugs in the wall. First mark on the wall just where these strips will come, taking care to place them where good plug holes can be made.

The height of the shelter has been specially arranged so the horizontal strip will come just on the joint that is thirteen bricks from the ground.

Get out the ten holes with a Rawlplug tool or small chisel, drive in the plugs, and saw the ends off, if necessary, so they are flush with the wall (Fig. 4). Then screw on the strips, as shown at Fig. 5.

It will be seen that a length of heavier stuff is used for the top strip than for the sides; this is so the roof may hang clear of the sides when the shelter is folded up.

Assembling the Parts

The sides can now be hinged to their corresponding strips on the wall, and Fig. 6 shows how

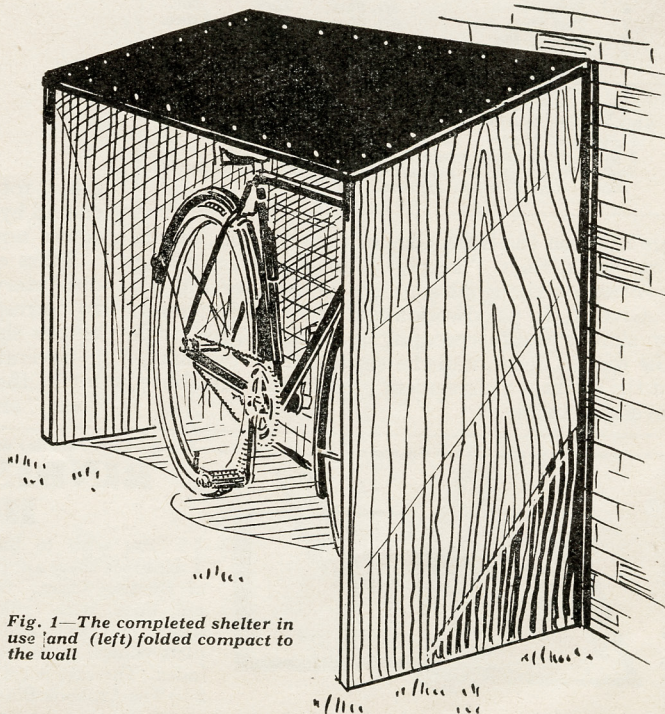
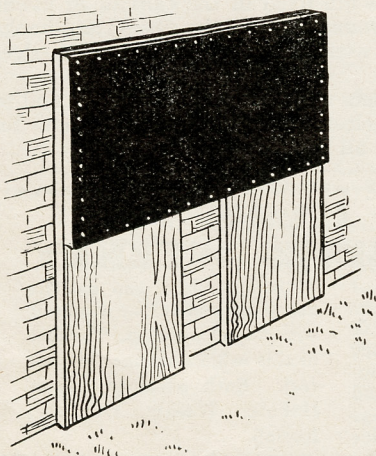


Fig. 1—The completed shelter in use and (left) folded compact to the wall

they are fixed, so they shut up close to the wall, inside to the uprights.

Before the roof is hinged on, however, it is best to nail the asphalt roofing material on to it. Let this overhang the wood about 6ins. at the back. Then fix this section to the horizontal strip, with four more hinges.

It will be seen that the shelter is locked in an open position by means of two push-bolts. These

Finally, nail a thin strip of the asphalt down each side, clear away any obstruction, such as stones, that may prevent the sides opening and closing easily, and the shelter is complete.

A Front Optional

As an added refinement, it might be thought advisable to make a waterproof awning to fix over the front. If so, this can be simply a piece of

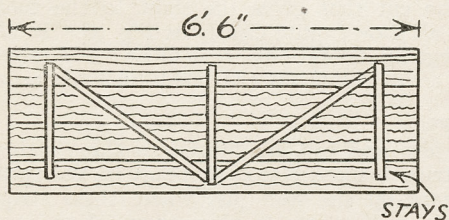


Fig. 2—The roof, with bracing pieces

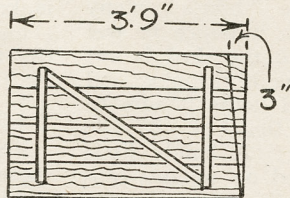


Fig. 3—Detail of sides

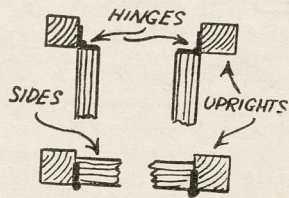


Fig. 5—Plan of the sides hinged on

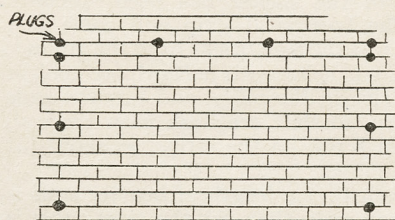


Fig. 4—How the wall is plugged

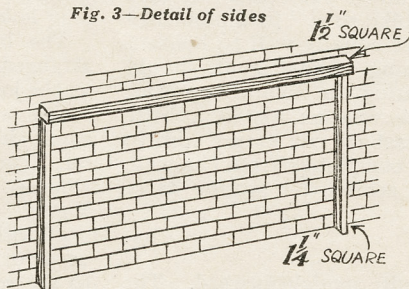


Fig. 6—The strips on the wall

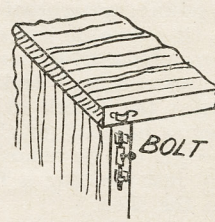


Fig. 7—How the bolts are fixed.

CUTTING LIST

Pieces.	Description.	Length.	Width.	Thick.
4	Top	6ft. 6ins.	7ins.	1in.
8	Sides	3ft. 9ins.	7ins.	1in.
1	Top strip	6ft. 6ins.	1 1/2ins.	1 1/2ins.
2	Side strips	3ft. 9ins.	1 1/2ins.	1 1/2ins.
7	Cross stays for sides and top	1ft. 10ins.	1in.	1/2in.
4	Diagonal stays for sides and top	3ft. 0ins.	1in.	1/2in.

Also required:—
5 pairs of hinges.
2 push bolts with keepers.

Sufficient length of asphalt to make 6ft. 9ins. by 2ft. 6ins., and 2 strips 3ft. 9ins. by 3ins.



Fig. 8—How the asphalt is fixed to roof

are fixed on the front edge of each upright, at the top, with their "keepers" in a corresponding position on the front edge of the roof (see Fig. 7).

Give all the woodwork a coat or two of Solignum, or similar weatherproofing material. Then with the roof *let down*, nail the asphalt that overhangs at the top into a convenient joint in the wall above, as shown in Fig. 8.

green rot-proof tent canvas, such as can be purchased by the yard from all big camping equipment stores nowadays.

Brass eyelets are fixed in the canvas, at about 6in. intervals, round three of the edges; and hooks to correspond with them, are fixed in the edges of the shelter.

Several cyclists we know have done this, and so made their shelter quite a permanent home for their "steed" all the year round.



BINDING CASES FOR HOBBIES WEEKLY

IF you wish to bind your Hobbies there are two types of Binding Cases. One is in red linen with gold block name, and will hold a complete volume of 26 issues and index. The case is 1/6 (postage 2d.) The Azabook Binder holds

24 copies which you can fit into place yourself by means of wire staples supplied. The cost of this is 3/3 (postage 7d. extra). Both obtainable from Hobbies Weekly, Dereham, Norfolk.

Jobs you have to do in SEPTEMBER GARDENING

Vegetables

SEPTEMBER is the month for planting cabbage on all land that can be spared for the purpose. The best distance apart for most varieties is two feet each way, but there are a few smaller kinds. It is not a bad plan to put these between the larger varieties, taking care later to use up the small cabbages before the bigger kinds have made enough growth to need all the space.

In this way there should be a good supply of greens to keep the home supplied.

It is a good plan to make a sowing of lettuce seed at this time. It is best not to manure the land and a good site for the bed is a place in an open position where the earth is dry and from which a crop has been taken.

The land should be well dug and only really hardy kinds of lettuces should be chosen. The seed should be sown thinly so the young plants will not need thinning to any extent. It is a good plan as well to make a sowing of one or two hardy kinds in a frame or frames.

Lettuces from seed sown in August should be put out as soon as they are ready so they may establish themselves in their new positions before the really bad weather sets in.

If there is a spare frame use this for the production of mustard and cress and perhaps also partly for radishes.

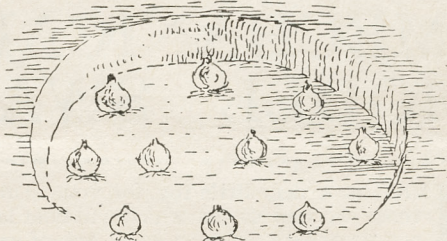
Remember when sowing mustard and cress that

these do not grow at the same pace. In order to have both ready at the same time the cress should be sown three days before the mustard. Both will then be ready to cut at the same time. Also one third less of the cress should be sown.

It is a good plan to cover the soil on which mustard and cress is to be sown with a piece of open meshed sacking which has previously been soaked in water. If this is not done particles of soil are sometimes carried upwards along the leaves when the seed germinates, giving it a rather dirty appearance. It is sometimes difficult even with thorough washing to get rid of all these soil particles.

Flowers

SEPTEMBER is the best month to plant many of the bulbs that should make such a fine display in the early spring. Among the chief of these are narcissus and daffodils.



How to plant bulbs in groups

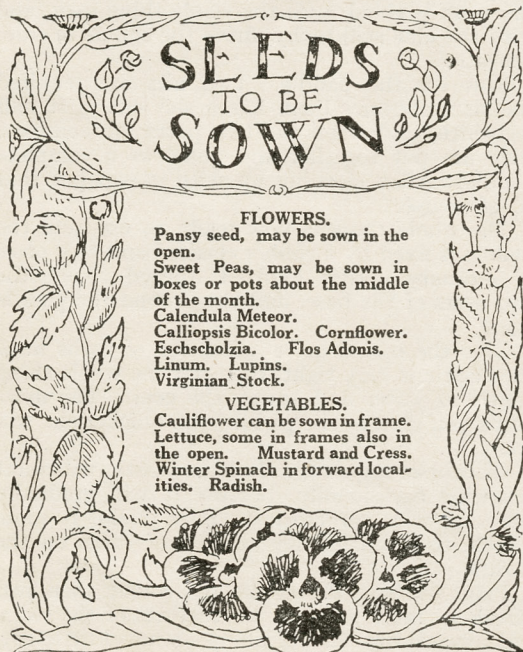
There are some wonderful kinds of these to be bought quite cheaply and it is well worth while for anyone who wants the bulbs to make a really glorious display to look through one or two illustrated catalogues for something a little different.

Perhaps the tiny miniature daffodils are most often forgotten, yet these are really pretty on the rock garden. There are other kinds that are suitable for planting or naturalising in grass, but not if it is a spick and span lawn which has to be kept trimmed close once or twice a week.

When planting bulbs do not dot them about singly, one here and another there, but plant in groups so there are patches of irregular colour here and there. They do not look well planted in rows single or double like lines of soldiers.

Plant three times the depth of the diameter of the bulbs, but any that are soft and pulpy when touched should be turned out or they will spread disease.

OTHER bulbs to plant during this month are *Amaryllis belladonna* which opens its rose flowers in August and September and which does best in a sunny border. *Amaryllis purpurea*



which is deeper rose in colour needs similar treatment; *Chionodoxa cretica* a rockery plant, as well as many other members of this family; many of the fritillarias; snowdrops; many members of the iris family as well as crocuses and scillas.

It is a good plan at this time to divide carefully and replant, if possible in new positions, polyanthus and primroses. Seeds of many hardy annuals may be sown for early spring flowering, while those who delight in the sweet scent of mignonette should sow seed of this in five-inch pots.

September is perhaps the best of the Autumn months for levelling out carefully and sowing seed for a new lawn.

Fruit

FRUIT trees should be banded towards the end of the month as a protection against winter moth. Take great care when putting on the bands that these fit closely against the stems of the trees or many of the moths find their way up the space between the bands and the trunk. It is not always as easy as it seems to get a close fit if the tree trunk is rather uneven.

This is also a good month in which to transplant well-rooted strawberry runners. In fact the

earlier these can be obtained and planted the better. See first of all that the soil where these are to go has been thoroughly prepared. The ground should be pressed very firmly round the base of the young plants and any that are weaklings leave out.

Give autumn fruiting raspberries a good mulching of farmyard manure if this is to be obtained.

Those who propose planting any fruit trees this autumn should be thinking about getting the land ready as the land will need digging or trenching two or three spits deep. It will be best if it can also

have a fair amount of manure worked in with it. This will provide the newly planted trees with a good root run and will also ensure them getting established in their new positions quickly. In addition to getting the land ready stakes should be prepared (an easy task for Hobbies readers), to support the trees when they are planted.



Apple tree with grease band in place

MECHANICAL MODEL SWAN

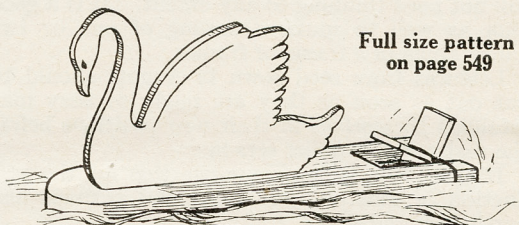
HERE is a dear little toy for you. One of those wooden swans which will float lazily across a bath or in a good tub of water, driven by its little automatic paddle wheel fitted "astern." Just four bits of wood put together with a piece of elastic to provide the "motor."

Just the thing, surely, to make up as a "give away" at a children's party, or even to try it out yourself. Finish off the whole thing in nice colours—waterproof paint, naturally—and you will have a jolly little toy which any youngster will "fall" for. So easy to make up because full size patterns are given on page 549 and a fretsaw will cut them out quite easily.

The $\frac{1}{2}$ in. base is fitted with a recess at the back to take the "paddle." Just over $\frac{1}{4}$ in. from the two projecting arms in this base, cut in a little notch all round.

Do not cut the piece across with the fretsaw, merely file a little groove or use a penknife if you prefer. This groove is to hold the elastic in place, and prevent it sliding off the ends of the arms.

Next is the swan—cut from $\frac{3}{16}$ in. wood. Be sure to get the bottom edge of it dead flat so it will stand on the base securely when glued there. A helpful job, too, is to put in a couple of screws from underneath the base to give additional strength. Run the fretwork drill through between the dotted lines at two points so you may know



Full size pattern on page 549

the position when the paper is cleaned off. When the swan is glued, turn the whole thing over, and with the glue still tacky, drive the screws in from beneath.

Now for the paddle. Two bits are required the sizes shown. Each has a slot cut in it half its width, and when the two parts are complete they are put together and glued as a complete paddle. After cleaning up with glasspaper that is, of course.

The whole thing is now ready to use, and the paddle is fixed by a rubber elastic band or a piece of ordinary elastic knotted, turned round the two arms of the base, and then round the paddle itself.

Give the motor quite a number of turns until the elastic is very tight, then put the whole thing gently in water and—away she goes. The more turns you give to the paddle, the quicker she will spurt.

Of course, remember that the elastic will want renewing occasionally, because it will gradually rot. Or you can lubricate it to make it more pliable to get a greater number of turns on the paddle.

Paint the base, if you like, one colour, then just streak in faint grey for the feathers of the swan.

As we said at the beginning—a novel little toy.

You get lots of interest in running A HOME MUSEUM

HERE is an interesting hobby which only needs direction and control to ensure immense pleasure, especially to those who are fond of change. Unfortunately, many people start to collect one thing, and after a while tire of it, or possibly they see something in the house of a friend which they like better. Now the Museum idea is comprehensive, and organised properly, it is most fascinating.

First of all, you have to consider how you are going to house your specimens. Of course, if you have a "den" of your own, the problem is a problem no longer. But if not, the corner of any room can be fitted to meet your requirements. A recess may be easily adapted.

An Effective Display

Your museum, of course, may be left open, in which case some neat fancy edging will look effective on the edges of the shelves, and all the wood should be coloured with stain.

Now you have to consider what you are going to collect. This largely depends on your own taste, but the most interesting home museum as a rule, contains diverse curios gathered from the widest sources. Perhaps a good motto would be, "Something of everything," but if you can get hold of a large number of specimens in one line, all the better.

You will probably turn to Natural History as a send-off.

Birds and Fishes

Stuffed birds, fishes and small animals are always interesting and a source of pleasure to their collector. But do not make the mistake of overloading your shelves with things that are too common. Many of our English song-birds are very pretty when stuffed and mounted, but they are too familiar to excite more than a passing interest.

American and Eastern birds are often vivid and strange in colouring, and very striking in form. The same remark applies to mammals and other creatures. Few people will be interested when you show them a stuffed dog, but their interest will at once be aroused by a jerboa, an armadillo or a chameleon.

Marine Subjects

When choosing specimens of fish, do not forget that the sunfish and the Japanese dragonet will always draw attention, their strange shapes evoking a hundred questions. Some of their skeletons, too, are remarkable when properly preserved, and prove a fascinating study to the young naturalist.

It will be as well to have a separate section for marine objects. Arrange them properly, because

nothing looks worse than disorder, so you have to make a general hunt for a curio when you wish to show it to someone.

Shells and Butterflies

Then there is the question of collecting shells. Very beautiful specimens can be bought for a few pence each, or while you are at the seaside, you can often pick up excellent ones for your museum. In this way, you will find that once your museum is started, the seaside and the country will provide you with scores of splendid natural history curios.

Butterflies, moths and insects will also demand a place. These, in any case, should be carefully kept under glass, because they get easily damaged by constant handling. They should also be described on small slips of paper, and a standard book of entomology consulted if you are in any doubt about their identification.

From Quarry or Pit

No museum is complete, of course, without fossils. The life of the remote past is always of living interest when properly explained and illustrated by specimens. But do not make the mistake of filling your shelves with huge examples of fossilised wood, and great chunks of quartz. A perfect specimen of extinct flora showing the leaves and veins clearly, is far better than an indistinct mass of stone-like substance without any character.

If you live in or near quarries, or colliery towns, you will be able to get plenty of material for this section of your museum. Wherever you see excavations in progress be on the alert because the pulling down of old houses is usually a good opportunity for finding something interesting.

Military Mementoes

In the military section, there is a big field of variety. War implements are always being discarded, and any number of old swords, pistols, and guns can be secured for a mere trifle. Daggers, knives, tomahawks and spears can be had for the price of junk, and whether you are a pacifist or not, these things of the war-like past tell interesting stories.

Do not forget the things used by half-civilised people. Here, you can aim to get personal ornaments and small articles of dress worn by them. If you have any relatives or friends living abroad, ask them to send you something quaint of native manufacture.

From South Africa, many beautiful bead ornaments are obtained, and from India, the little bronze gods, Vishnu, Brahma, etc. are interesting exhibits.

Many articles are issued as souvenirs of some great event, in other countries as they are in our

own. Mugs and goblets are very common and these, by-the-way, belonging to our own country are of historic interest. In a hundred years' time, the mugs issued proclaiming the Duke of Windsor as a crowned king may be very valuable.

There are in existence many quaint mugs showing the face or portrait of men like Nelson and John Wesley, whilst several Victorian mugs were issued during her long reign. Busts in pottery and metal are other forms taken by the historical souvenir.

Models of famous buildings too are worth keeping. Structures like St. Paul's, Westminster Abbey, Shakespeare's house, Ann Hathaway's cottage, old Irish crosses, Nelson's column and many other objects of local and foreign interest add beauty to any museum.

Your section for old prints is very easy to

organise, but do not make the mistake of laying each one out, except when it is being examined. Otherwise, dust and damp will ruin your collection. Make a large portfolio about two feet square in which your prints can be kept flat.

Watch old book shops for ancient volumes containing coloured prints and engravings of notable places and persons. You will find hundreds of them, and do not forget that the Baxter ones are the most valuable.

And finally, there are any number of domestic curios which are worthy of a place in your collection. Pipes are a good illustration of this. These are of various patterns and designs from the handsome German and Swiss pipes with their long curved wooden stems and bowls to the Turkish hookahs and the quaintly ornamented pipes used by the Indian tribesmen.

JULY PHOTO COMPETITION RESULTS

It was good to receive so many entries for this and not only was the number above the average but the quality of the work generally was a great improvement over that of some of our previous competitions. We must however, still draw competitors' attention to the necessity for a little more care and thought in the technique and finish of their prints.

For instance, there are two or three which would have run the winners very close indeed (in fact probably beaten them), if extra glance had been given to them.

You cannot have water running uphill, yet this

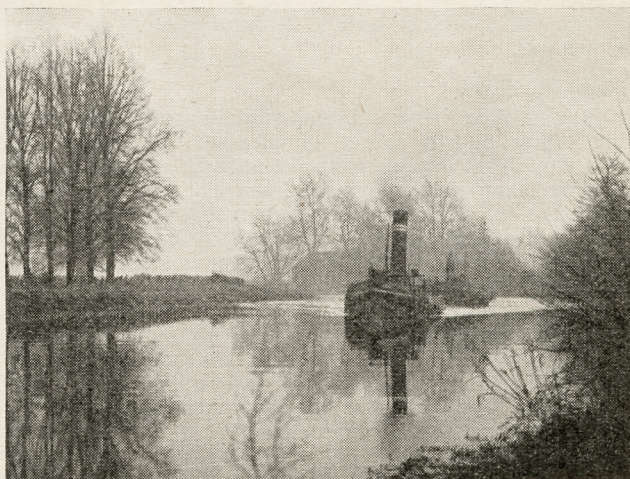
fine effect of atmosphere. The second prize went to A. G. Cooke, Sevenoaks for "Overtures," an exceptional nice rendering of a subject which is fairly frequently seen in our parks. This negative should make a very fine enlargement.

There are two other entries in this class worthy of note. "Summer on the Thames" by C. J. Hankinson, Ealing, and "Under Way" by R. Dixon of Sherborne. Both were very close runners up to the winners.

In the Junior Class we must award the First prize to D. V. Joy of Bridport, for the print of a Cascade Waterfall. As a rule, snaps of waterfalls



A Cascade Waterfall



"Morning on the Medway"

is what one print shows. Another one is excellent in every way but the print is full of stains. These faults ruin the work and they have all been mentioned in the articles which are regularly appearing in Hobbies Weekly.

In the Open Class the first prize is awarded to J. Evenden, Ashford. "Morning on the Medway" which was a nice piece of composition and a very

are very disappointing when printed, but in this entry the water is very good.

There was a good fight for second place, but eventually we decided to give it to J. C. Matthews, Watford, for his Bridge and River Scene.

The prizes have all been sent and prints returned to those competitors who sent in a stamped addressed envelope for this purpose.

A real carpenter's job—making this WIRELESS or SIDE TABLE with CABINET

THIS splendid Cabinet is a fine piece of furniture to hold the wireless set on top or to act as a small side table and cupboard. The amateur carpenter can make it from these full instructions.

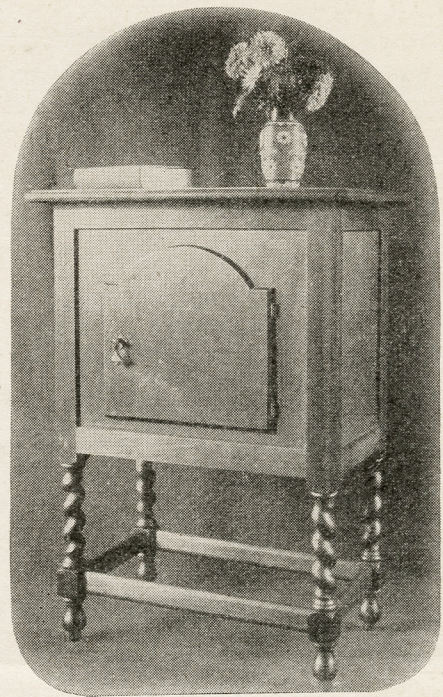
So many aids to wood-working are available in these progressive times, such as plywood in various thicknesses; turned, carved and ready-shaped table and chair legs; and fancy woods already planed to thickness, that the present design will not greatly tax the skill of any amateur joiner so far as construction is concerned.

Neither will the necessary material be found too costly. The finished article, as shown in the accompanying photograph is of pleasing appearance and proportions, harmonising well with almost any style of decorations, provided they are not too ultra modern.

The choice of material for the frame is a fairly wide one. The principal favourites for cabinet work are oak, walnut and mahogany, all of which are fairly easy to work if selected with discretion, that is to say well seasoned and free from faults and shakes.

Any of these will look well in a variety of different finishes; there is no necessity to resort to french polishing unless this specially appeals to the worker.

The table legs are the only parts that will need to be procured in their completed state. The set of four spiral turned legs includes two with a right-hand twist, and two with a left-hand twist, and these should be paired one right and one left when viewing the table from the front.



The work is begun by marking off the positions for the grooves in the four legs which are to receive the panels, referring to the dimensions given in Fig. 1, which is a section through A B in the figure below. Also set out the mortices for the ends of the framing top and bottom.

The bulk of the material here can be taken out by drilling with a small centre bit to a depth of $1\frac{1}{2}$ ins., then finishing up the sides with a mortising chisel. The tenons on each end of the framing must be a light driving fit, and it will be found easier to finish out the mortices first and square them up and fit the tenons to them rather than vice versa.

The Grooved Work

The grooves for the panels are worked out with a plough or grooving plane, and are stopped off at the bottom mortices without running through into the spirals. The four bottom members of the frame, two of each length, are next prepared and the tenons cut and fitted, as illustrated in Fig. 2.

Note the difference in the shapes of the top and bottom set of tenons. If strips are prepared sufficiently long to make up the frame sides in pairs instead of separately it will save work, as the grooving for both can then be done in one operation, before they are cut to length.

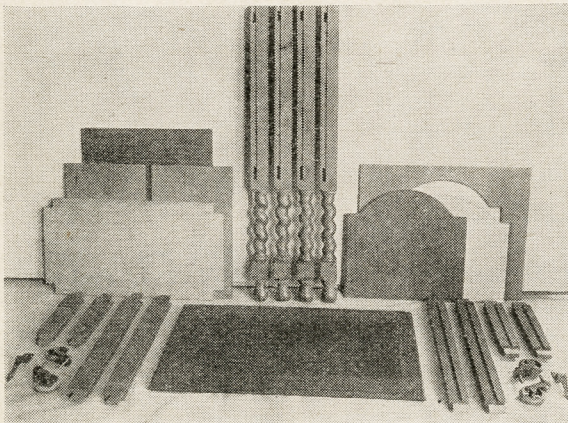


Fig. 10—An assembly of the parts cut as required

This helps to keep the grooves in line with one another when assembled up; if they do not come into line well it will be difficult to fit the panels.

Note that the set of four sides for the top frame members need no inside grooves, only the bottom set which carry the cupboard bottom. The tenons

dimensions given in Fig. 4, the corners being cut out to fit closely against the squares of the legs.

Both in the case of this bottom piece and the side and front panels care is necessary to adjust their widths so that they may be very slightly less than the dimensions from bottom to bottom

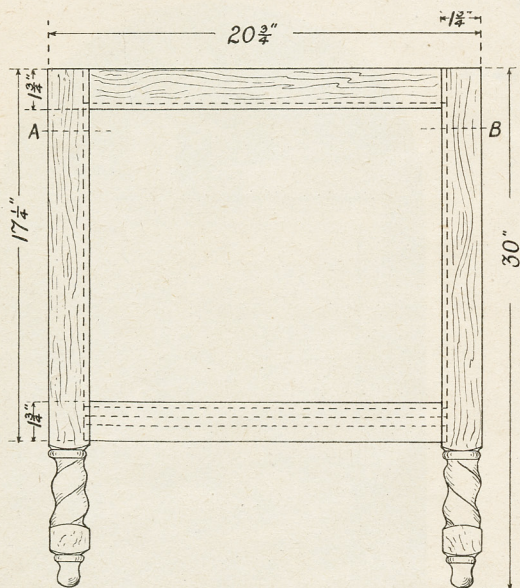


Fig. 1—Side elevation and (top right) a plan of the framework

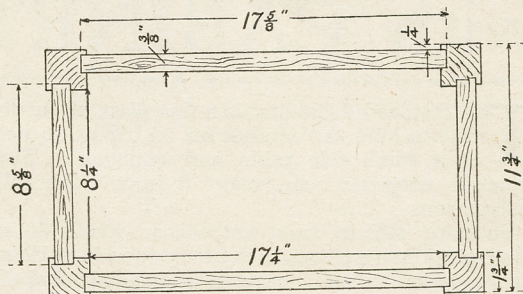


Fig. 2—(left) Tenons to bottom rails with grooves

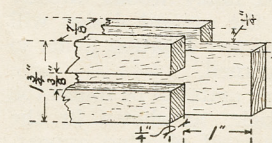


Fig. 3—(right) The upper rail shape and tenon

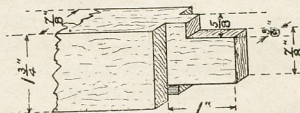


Fig. 4—The bottom of the cupboard

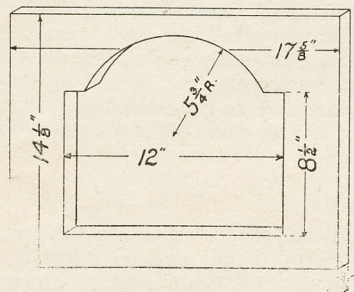


Fig. 5—The side panels

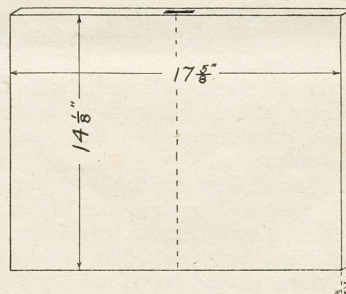


Fig. 6—Panels for back and front

Fig. 7—The door opening in the front panel

Fig. 8—The overlapping door

Fig. 9—The door backing to fit into the front panel

of the top and bottom sets also differ in shape, as will be seen from Fig. 3.

Having fitted all the framing to the legs and ascertained that all the grooves for the panels and bottom line up properly when clamped up, proceed to fit the cupboard bottom.

This is best made from 7-plywood to the

of opposite grooves, otherwise there is a risk of the framing not being able to draw up close-jointed to the legs when gluing up.

All four panels can next be fitted. The two narrow side panels are in one piece and call for no special comment. Their dimensions are given in Fig. 5. The back and front panels however, are

too wide usually to be cut from one piece and are made of two widths tongued and grooved together as indicated in Fig. 6.

This calls for some care in such thin material. The tongue is $\frac{3}{16}$ in. thick by $\frac{3}{4}$ in. wide, made not too tight a fit in the groove, nor must it quite reach the bottom so that there is nothing to cause an open joint on clamping the two half panels together.

Needless to say, their two edges must be perfectly straight and square, and no light should be visible between them when one is stood upon the other before gluing up, and before inserting the tongue.

The Back

The back panel is, of course, without an opening, but the front is cut away for the door entrance, and can be shaped on the lines shown in Figs. 7 and 8. Although this entails a little more work it gives an infinitely better appearance than a square door.

Suitable sizes are given in Fig. 8, and the front will be further improved if a rather deep chamfer is made all round the outside edge. This door is provided with a backing of 7-ply wood, Fig. 9 of such size as to fit snugly in the opening of the front panel, Fig. 7, leaving an overlap of a $\frac{1}{4}$ in. all round to make it more dust-proof.

In order to stiffen up the front generally and to provide sufficient fixing for the door hinges, two vertical slats are glued and screwed to the inside of the front panel on either side of the door opening.

Hinges, Catches and Knobs

The ornamental brass hinges are cranked so that they pivot from the outside face, allowing the door to swing clear and fold right back. Their appearance will be seen in Fig. 10 which is an

assembly of the separate component parts finished and ready to put together.

Some latitude is, of course, possible in the choice of fittings like door catches, knobs, etc. A combined knob and turn-catch can be used if preferred, but the spring ball catches are much used nowadays and are very neat and effective. All such details can safely be left to the taste of the maker.

After completing the whole of the frame and panels, assemble them together provisionally to see whether any further alteration is required

CUTTING LIST

Table Top—			
Centre ..	1 off ..	20½ ins. by 11½ ins. by ½ in.	
Framing ..	2 off ..	23½ ins. by 1½ ins. by ½ in.	
Framing ..	2 off ..	14½ ins. by 1½ ins. by ½ in.	
Stringing ..	5½ ft. of ½ in. by 1/16 in. thick.		
Table Legs—			
4 off ..	30 ins. long by 1½ ins. by 1½ ins. square.		
Table Framing—			
Front, top and bottom, 2 off	19½ ins. by 1½ ins. by ½ in.		
Back, top and bottom, 2 off	19½ ins. by 1½ ins. by ½ in.		
Sides, top and bottom, 4 off	11 ins. by 1½ ins. by ½ in.		
Panels—			
Front ..	1 off ..	17½ ins. by 14½ ins. by ½ in.	
Back ..	1 off ..	15½ ins. by 14½ ins. by ½ in.	
Sides ..	2 off ..	8½ ins. by 14½ ins. by ½ in.	
Cupboard—			
Bottom ..	1 off ..	19½ ins. by 10½ ins. by ½ in.	
Door ..	1 off ..	12½ ins. by 13 ins. by ½ in.	
Door back ..	1 off ..	12 ins. by 12½ ins. by ½ in.	
Hinges ..	2 off brass, ½ in. cranked cross-garnet.		
Catches ..	2 off .. ½ in. spring-ball type.		
Knob ..	1 off .. Fancy drop-handle.		
Castors—			
4 off ..	2 in. rubber tyred.		

before finally gluing up, leaving the panels out at first.

The skeleton frame should then build up as in the photograph Fig. 11. Before separating it, mark with a figure punch all tenons and parts that are separable to ensure their going together again in exactly the same way.

(To be Continued)

..... CYCLING NOTES

Roadside Repairs

THE experienced cyclist knows several makeshift ideas which will get him home in an emergency.

An accidental fall not infrequently bends the pedal crank, so that it catches on the frame and cannot revolve readily. If this happens during a run, one remedy is to use "foot power" as a means of straightening the offending part. Hold the machine upright, with the bent crank away from you; then apply a hefty kick with the shoe heel, against the back of the crank.

If this fails, the crank must be removed. It can then be straightened by gentle bending, one end being placed in a suitable hole in a wall and leverage being applied.

To remove the crank for this purpose, the cotter pin which secures it to the spindle must be removed. To preserve the thread on the pin, it is wise to keep the nut lightly screwed on the end of the cotter while the latter is being tapped out.

Of course, these methods are only makeshifts.

Touring Tip

IN this changeable climate, several weather problems confront the cycle tourist. The wisdom of carrying a cape, for instance, is self-evident, yet even this plan creates new difficulties. Ordinarily, the cape is carried by many riders in a panier bag, but showery weather presents drawbacks to this plan—unless precautions are taken. The trouble is that of carrying the damp cape between the showers; obviously, to put it with the rest of the kit is likely to affect the latter adversely. A damp cape cannot satisfactorily be carried close to spare clothing or food.

It is a good plan, therefore, to make a waterproof bag, to take the cape before it is stowed away. This bag can easily be made from an old lightweight mackintosh; or an old groundsheet as used by campers will serve.

Thus the rest of the kit is protected from the damp cape, and will come to no harm. Remember, however, to take the cape out at the first opportunity and allow it to dry.

Here are our interesting monthly SCOUT NOTES AND NEWS

Notes to Keep

THIS month's notes see the last of a series of interesting paragraphs of "What to look for." In its place there will be substituted notes on A.R.P. work in its aspect to Scouting.

These notes, which form a continuity from month to month, are well worth cutting out and pasting in a book for reference. I hope that even if you have not kept your nature notes you will make a collection of the A.R.P. notes as they will be useful for many years to come, and if you study them carefully you will have a very sound knowledge of work which will enable you to keep your motto of being prepared for any emergency which may arise.

Competition

HERE are six sets of words. Each set consists of four words which are much alike but there is one article in each set that has nothing in common with the others. See if you can spot it. Example: Glass, wood, water, stone. Water is the word required, as it is the only one not denoting a solid.

- (1) Milk, ink, water, ice.
- (2) Lion, tiger, ostrich, horse.
- (3) London, Bristol, Devon, Chesterfield.
- (4) Coffee, beer, hops, ale.
- (5) Tin, iron, steel, brass.
- (6) Avenue, house, square, crescent.

Send your entries to Scout Competition, Hobbies Weekly, Dereham, Norfolk, by September 10th. Strong scout knives will be awarded the winners. In the event of a tie, neatness will count.

A.R.P. (II).

UNDERSTANDING the meaning of the term "Gas" we will now look into the various gases and their results on human beings. The war gases are divided into four groups namely, choking, nose, tear and blister gases.

Taking the first group, the two more likely to be used are Chlorine and Phosgene. Of these two Phosgene is more deadly, so we will study it first. This is a Non-persistent gas because it is given off as a cloud and when that cloud disappears no ill effects are felt. This applies to all Non-persistent gases.

Phosgene is an invisible gas with a strong smell of musty hay and it is easily destroyed by water, either as rain or artificially from a hosepipe.

It causes watering of the eyes and damages the air cells of the lungs, causing coughing. In some cases the lungs become filled with inflammatory fluid when the slightest exertion will cause collapse for want of oxygen.

A man will appear normal after the first fit of coughing and then more serious symptoms will

arise. This is a stretcher case and the treatment is rest, warmth and oxygen. The latter must be given by a competent person.

What to Look For

THE fitting season in more ways than one for both man and birds move about during this month and the next, Michaelmas Daisies begin to bloom, reminding one of the annual moving of many of the farmers to different quarters.

Many of our Summer visitors, such as Warblers, Swallows and Martins, depart for warmer climes and you will observe great flocks of Peewits and Starlings on the wing.

A profit can sometimes be made garnering blackberries and nuts and selling them, many housewives willingly giving threepence or even sixpence for a small chip basket of fresh fruit.

Nature, however, will soon begin to put on some of her lovely Autumn tints and the sunsets of this month are very often a glorious array of light and colour. Most camping ends this month, so make the most of it.

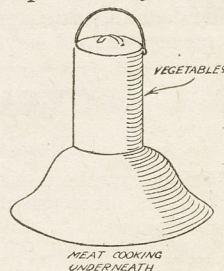
THE END.

Roasting

THIS is a very simple procedure, if the bowl method is used and it is particularly useful for patrol cooking and is a change from stewed meats.

On a piece of hard flat ground allow a fire to burn fiercely for half-an-hour. Scrape away the ashes and place your meat in a tin on the heated surface and cover with an iron bowl. Then scrape the ashes back round the bowl, but not on top of it and in half an hour the meat should be cooked.

Vegetables can be cooked on top of the bowl in a billy.



Fire Lighting Competition

IT is often a problem what to do on a wet day in camp so here is a stunt which will help you in the matter. On a pouring wet morning arrange a fire lighting competition!

On the word "go" each patrol or individual must gather together the necessary things and endeavour to light a fire. Any method can be adopted, but no paraffin, petrol or other inflammable liquid must be used. Allow six matches to each patrol or individual.

The Skipper

The keen photographer will be sure to PHOTOGRAPH ILLUMINATIONS

AUTUMN illuminations are becoming more popular at seaside and other resorts, and many amateur photographers have probably thought how nice it would be if they could obtain a few pictures of the gay festoons of lights, to put amongst the collection.

Well, such pictures are quite possible nowadays even with the most inexpensive box or folding camera, given that a few simple rules are followed.

For the purpose of considering "night photography" (as this work is called), cameras may be divided roughly into two groups. There are those of the "box," with cheaper folding types, having lenses of f8 or f11, and cameras of the rather more expensive kind, with f6.3 to f4.5 lenses.

First of all let us say something about night pictures with the f8—f11 group.

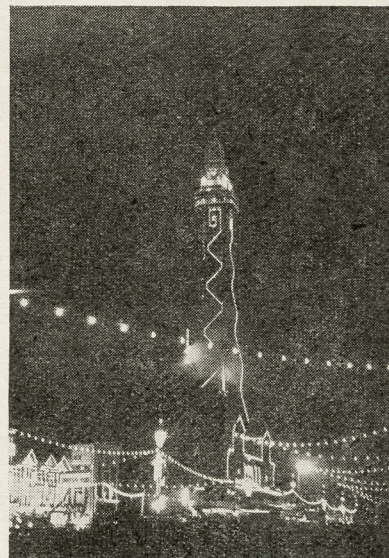
"Time" Essential

Bright as the lights at many illuminations may seem, anything approaching a snap-shot with these cameras is quite impossible. All attempts will have to be "time exposures."

That is, the "time" clip on the camera will have to be pulled out (or moved over), the lens opened, and the camera left for some little period pointed at the desired scene.

This, of course, means that the camera cannot be held in the hand, but must be deposited on something solid.

All sorts of places can be made to give the necessary rigid support, such as backs of seats, window sills, tops of posts, etc. The required firmness can be secured by pressing the camera against some flatsided upright, say a wall, but it



*Taken with a cheap box camera
and a chrome film*

is much better to have the instrument standing on a firm support so the lens can be opened and the camera then left untouched till the exposure is over,

The Films to Use

Now with regard to the most important points, the films to use and the exposures to give. The best films for night work are the "Hypersensitive Panchromatic," which for the popular $3\frac{1}{4} \times 2\frac{1}{4}$ ins. and V.P. sizes, cost 1/6.

These rolls are faster to daylight than the ordinary films, but they are four and five times faster to artificial light than are the corresponding non-panchromatic materials. This is on account of their sensitivity to red light.

Loaded with this type and with the stop at f8, quite good results will be obtained, giving an exposure of 16 to 20 seconds. This should be timed by a watch and not counted.

Suggested Exposures

A smaller stop will need more exposure, as less light gets to the film, and f11 (or stops near it) should be given about 40 seconds.

It is better to be on the generous rather than the skimpy side with exposures at all times, as one can go a long way with "illumination" subjects before over-exposure sets in.

As other films are so much slower to artificial light than the panchromatic, to get results on them much longer exposures must be given. Nevertheless good pictures can be obtained with ordinary rolls.

Loaded with one of the 'chrome films an exposure of 2 minutes at f8 will give a nice result, or 4 minutes at f11.

EXPOSURES FOR PHOTOGRAPHING ILLUMINATIONS		
IF YOUR CAMERA IS OF THE "BOX" OR LESS EXPENSIVE FOLDING TYPE AND HAS A LENS APERTURE OF	GIVE FOR—	
	'CHROME FILMS	'HYPER-SENSITIVE PANCHROMATICS
F8	2 MINUTES	16 TO 20 SECS.
OR		
F11	4 MINUTES	40 SECS
OR IF IT HAS A LENS APERTURE OF		
F4.5	1 MINUTE	6 SECS
OR		
F6.3	1½ MINUTES	8 SECS

A chart of exposures for illuminations

With these long exposures it does not matter if people walk across the front of the lens as they will be there far too short a time to record on the film. But if a motor car swings into view with very powerful lights, it is as well to stop the exposure till it has gone. To do this—hold a piece of card before the lens, but do not touch the camera. If this shielding is not done the moving headlights may appear as unsightly streaks of white across the picture.

Other Camera Types

Should you be fortunate enough to have a camera in the second group we mentioned (f6.3 to f4.5) exposures can be very much shorter, for they alter according to the square of the difference of the stops. Thus an exposure for an f4 opening can be four times less than for f8, though only twice as big.

On a 'chrome film therefore, with an f4.5 stop, less than a minute is required, but give a minute to be on the safe side. Experience has shown that this exposure will yield a very nice result—and with f6.5 allow about 1½ minutes.

Using the Hypersensitive Panchromatic films their exposure can become as little as 6 seconds and 8 seconds for f4.5 and f6.3. In the glare of very near, very bright lights these can be reduced more still.

Now for a few general considerations that apply to work with all types of cameras.

Reflections from Rain

Do not be afraid of rainy nights. Not that you can do much while the rain is actually falling, but wet pavements and roads often give relief to a part of the picture that is apt to come out black and lifeless.

Windy nights should be avoided, partly because of the danger of having the camera vibrated by gusts, but mainly because any hanging lamps and rows of lamps will be on the sway and will come out as rather unpleasant lines and curves of light, all blurred and hazy.

A useful accessory to make if your camera is of the folding variety is a lens hood. This is merely a cone of black card which slips over the front of the lens and has the effect of making the pictures brighter by keeping out unwanted rays from nearby lights. They strike the front of the lens at an angle and cause a slight haze to appear.

To Make a Lens Hood

To make a hood, gum a piece of black card into a cone (like a dunce's cap) and when dry, cut through at a point that allows the exposed end just to fit over the protruding lens. Finally trim level the outer end. The hood need only be about 1½ ins. deep.

Some care should be given to the composing of illumination pictures, just the same as if they were daylight snaps. It will be found that special pieces of illuminations will generally make better pictures than straggling arrays of light.

A good impression of the illuminations on a promenade can generally be obtained from a few yards down the pier, looking at the 'prom' from a slight angle.

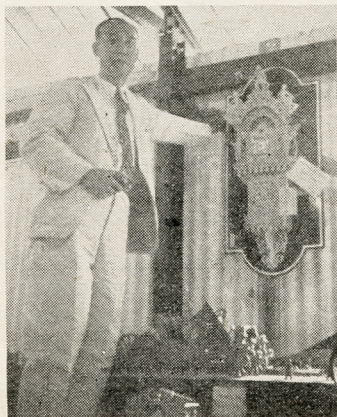
Get Definition

Do not forget that if your camera is of the focussing type good definition on the right items is as important as with day pictures. Distances are, inclined to be a little deceptive at night.

In fact it is good if possible to have a look over the ground during the daytime and note the places from which you will probably take pictures. At the same time estimate at about what setting you would adjust the focussing scale for an ordinary snap. These notes can then be referred to at night without further trouble being experienced.

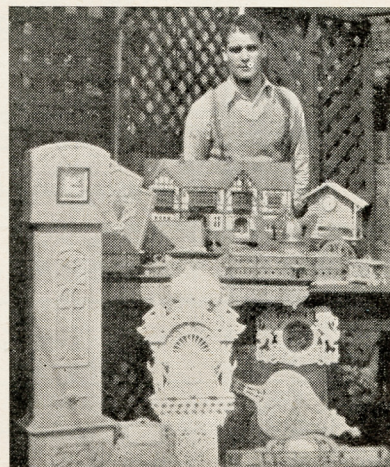
If you do your own developing do not leave the film in the developer too long as a 'soft' contrast negative is required, also use "M.Q." developer. The method of water bath development fully described in "Hobbies Weekly," June 13th, 1936, is very good for this type of picture as it prevents the negatives from becoming too harsh.

Readers' Work—



The piece of fretwork on the left took first prize at an Annual Exhibition in Malaya and the keen worker concerned is Leong Ah Loon of the Heath Office, Selanger.

On the right is L. Relph of Birkenhead, with some of the articles he has made. What a splendid range and variety! No wonder Mr. Relph says he find it a profitable hobby and makes three or four designs a week during the Winter. Congratulations!



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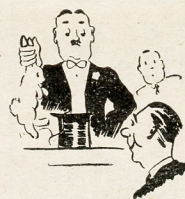
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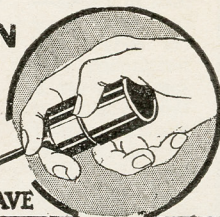
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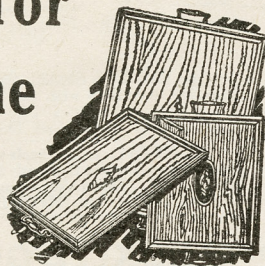
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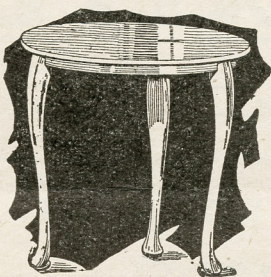
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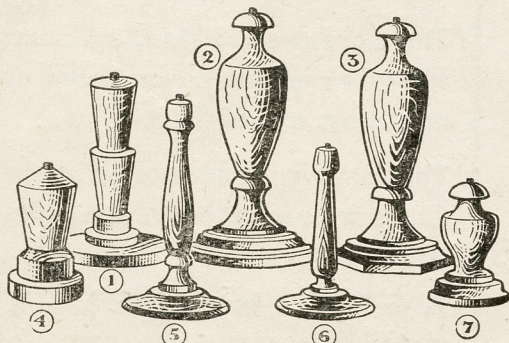


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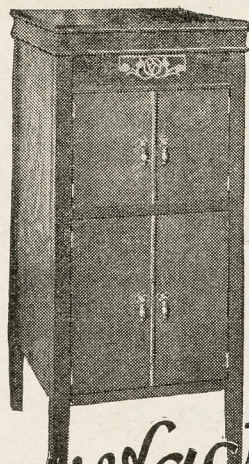


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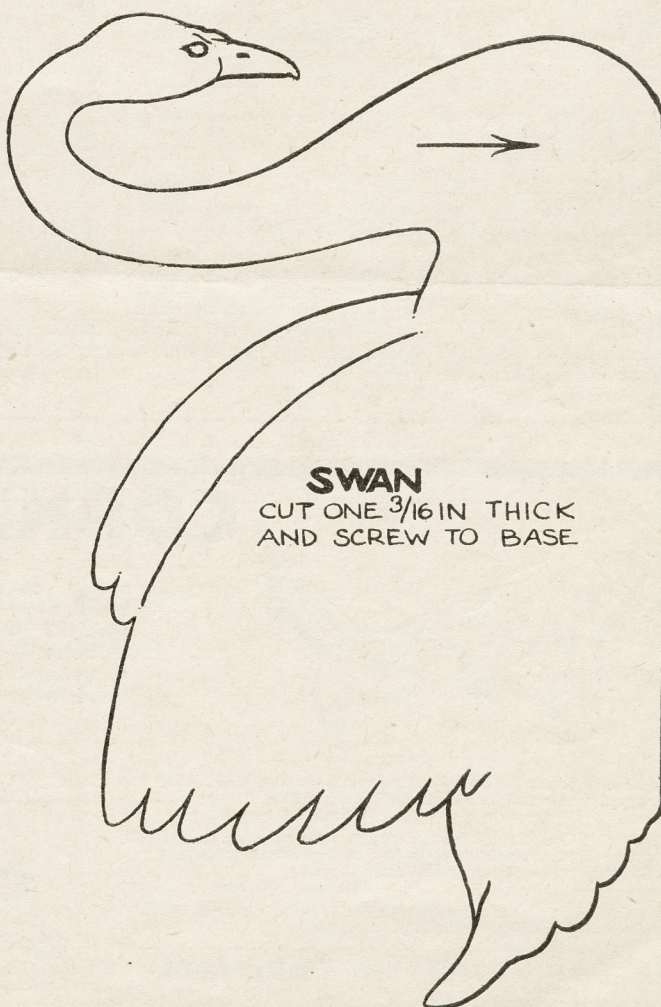
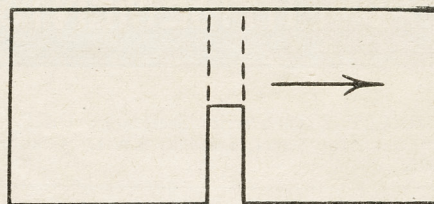
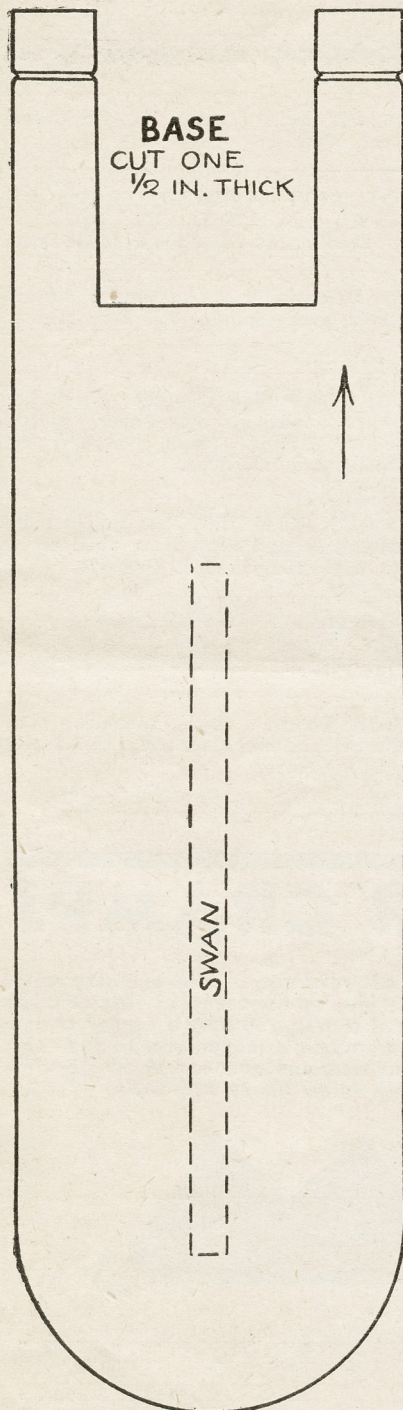
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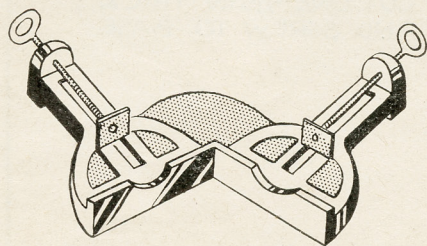
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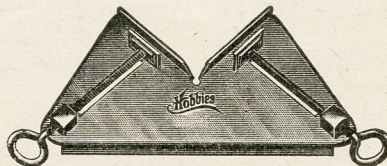
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When you have cut your mitres in an ordinary mitre block, how do you glue up the corners ? Bit of a job, isn't it ? Unless of course, you have a corner cramp. Hobbies Corner cramps are inexpensive to buy—easy to understand and use, and are a real worth-while investment to any fellow handy with tools.



This is the All-steel Corner Cramp. Takes moulding up to 2 1/2ins. wide and is nicely finished off. For small mouldings and beadings it is a real serviceable tool. It should be on every work bench.

Price 2/9. Post 6d.

STAMP COLLECTOR'S CORNER

ANIMALS ON STAMPS

THERE is a great fascination for most people about the animals which are not frequently seen. So there is little wonder that the designers of postage stamps—who have to produce something attractive—should use animals as their themes.

Since quite a lot of the colonies have taken to sending us pictorial stamps, designers have had to change from the old portrait and

up the hole and then goes back into the sea.

As one can guess, the hawksbill is found in the Cayman Isles, or at least off the coast of that region.

Another value of the same set shows us the Caribbean dolphin. This is a large fish, growing up to six feet, which pursues the shoals of flying fish who leap out of the water to escape its attentions.

Here let us consider the flying fish for a moment, as it is rather an interesting species. Actually the fish do not really fly in the true sense of the word. What happens is that they get the motive power by means of a strong flick of the tail as the fish leaves the water. Then, by means of

their enormously enlarged pectoral fins which they use as parachutes, they can make quite long flights in the air. They can go as much as 150 yards, but generally speaking, they only skim the surface of the water. In breezy or stormy weather they get carried on to the decks of passing ships.

NOW British Somaliland has just issued a stamp which has been described as a portrait of H.M. King George VI., supported on the horns of a Greater Kudu. But according to the Standard Natural History, this animal is found over the greater part of Africa, *South* of the Sahara and north of the Zambezi.

The Lesser Kudu is confined to the northern part of Tanganyika territory, Kenya Colony, Somaliland and Abyssinia.

The difference is the size, both of the animal and of the horns. In the greater, the horns may go as much as seventy inches, measured along the curve, and fifty inches measured straight. Reference to the illustration will show why there should be such a difference. The horns of the Lesser measure only about a yard in length.

Apparently it must be left that either it is a mistake to call it the

Greater Kudu, or else the artist when drawing, drew an animal which does not live in the district.

NORWAY, as was mentioned in the last New Issue Notes, issued a set for Tourist advertisement, and one of the designs is here illustrated. It shows a very fine picture of a reindeer. These animals, as well as the Caribou, differ from the rest of the deer tribe in that the females as well as the males bear antlers.

It is difficult to say what the reindeer do not do for their owners. They provide them with food; they are also milked so they give them drink; they act as beasts of burden, their feet being admirably adapted for travelling over the frozen ground; their skins give the owner clothes; their antlers are fashioned into all sorts of implements, and the sinews are used to provide a kind of cord.

Quite possibly there are other uses for the animal, but in any case we have here said quite sufficient to enable readers to



Hawksbill Turtles



The Caribbean Dolphin

frame design to something more artistic. The portrait is still in evidence, as it should be, but the rest of the stamp is in most cases a space which is not just filled up with any kind of line work, but it is an area which must have careful treatment.

Let us examine some of these latest designs, and learn something about the animals which have been incorporated into the designs.

THE Cayman Islands new set provides us with a case in point. The 1935 set of King George V. had a pictorial bias, and showed us Hawksbill turtles, as does the new set.

The Hawksbill turtle may be recognised by its hooked beak, and by the fact that the shields of the back overlap. It is the smallest species and the source of the "tortoise shell". The horny shields are stripped off by immersion in boiling water and the plates, when heated in steam, can be welded together to form slabs for commercial purposes.

Normally the animals live in the sea, and only come ashore in order to lay their eggs. Generally at night the female comes out of the sea, digs a pit, deposits the round leathery shelled eggs, fills



Greater or lesser ?



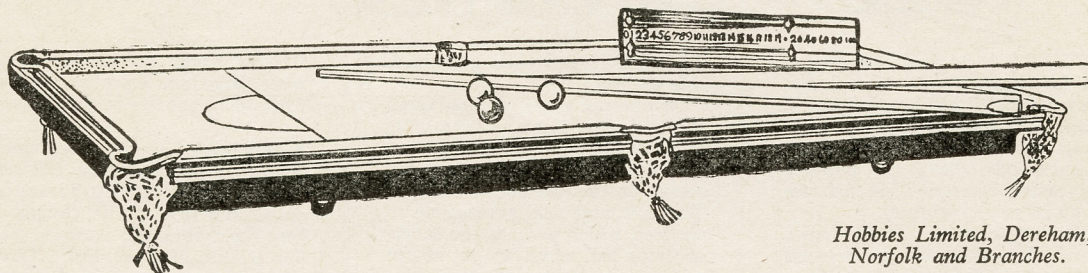
Reindeer in Norway

realise what a valuable animal it is.

MESSRS. Whitfield King & Co. have brought out a new piece of apparatus called a Roto Gauge. It has a watermark detector, a magnifying glass, and a perforation gauge all together. The last named is neat in that it is printed on a roller so all you have to do is to place the stamp against the marks and then turn a knob until the correct gauge appears.

Unfortunately the price is higher than most of you will want to pay for a gadget, but if you have a rich aunt—well!

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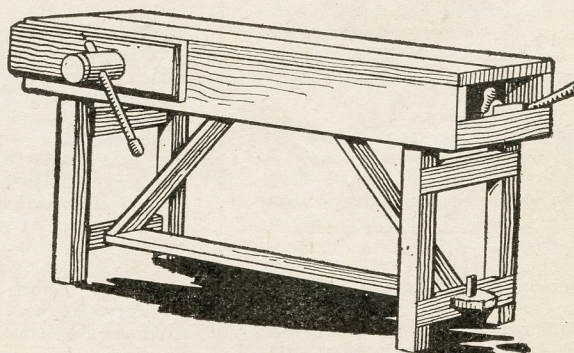
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DESIGN SHEETS.

The presentation Design Sheet is given only with current copies of Hobbies Weekly, and not with back numbers. The designs, however, can be obtained separately, from Hobbies Ltd., price 4½d., post free, or 10d. in the case of double size sheets.

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All orders and letters respecting advertisements should be addressed either to the Advertisement Manager, Hobbies Weekly, Dereham Norfolk, or to 30/32, Ludgate Hill, London, E.C.4.

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The Editor is always pleased to consider suitable articles for these pages, which, if accepted, will be paid for at the usual rates. While every effort will be made to return unsuitable contributions (if stamps for that purpose are sent with them), the Editor does not accept any responsibility for their loss.

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For the sake of those readers living abroad who order their goods from England, we give below the postal charges on parcels from some of the principal countries. If the weight of the goods are known, the amount shown in the proper column should be added to the remittance when the goods are ordered. A special leaflet giving particulars of postage in other countries is obtainable on request to the Export Dept., Hobbies Ltd., Dereham, Norfolk, England.

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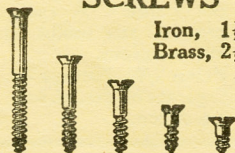
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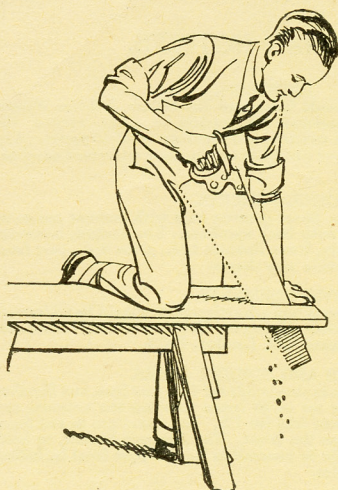
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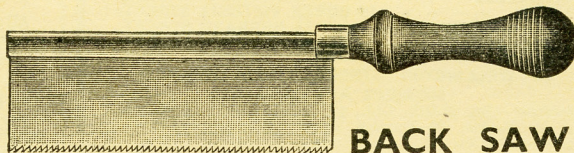
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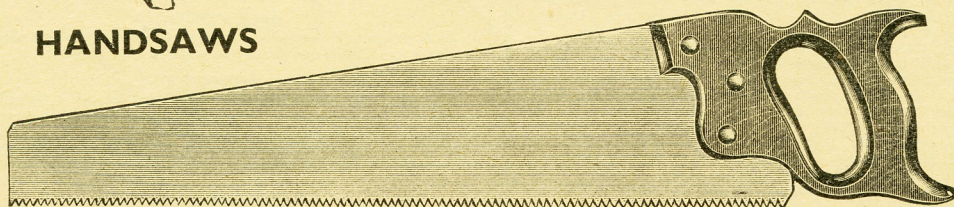
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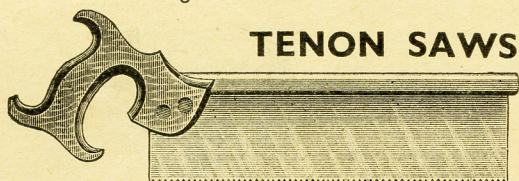
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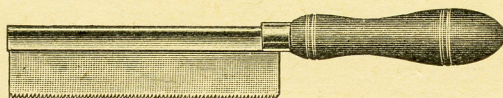
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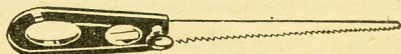
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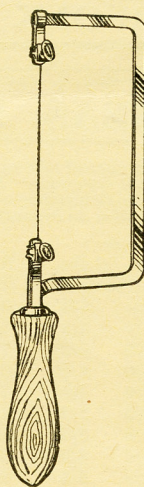


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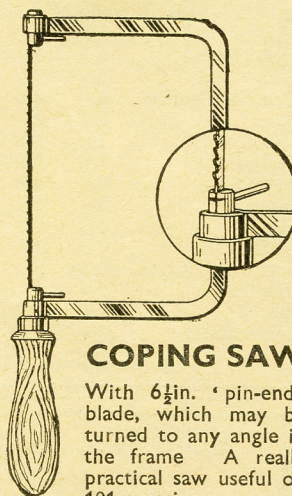
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